

MERCURY



STEREO SR 60877

PLAYABLE ON MODERN MONAURAL EQUIPMENT



MUSIC AND
SONGS OF
WHITE
RUSSIA
PIERRE and VLADIMIR
SVETLANOFF with the
SANIA POUSTYLNKOFF
ORCHESTRA



TRADITIONAL
RUSSIAN FOLK SONGS
PLAYED AND SUNG BY
SANIA POUSTYLNIOFF
AND THE BROTHERS SVETLANOFF



MUSIC AND SONGS OF WHITE RUSSIA



The Svetlanoff brothers are Russian, originally from Bessarabia.

They left their country after the Revolution and in exile their musical talent guided them to an artistic career.

There were originally four brothers who started a choir called the "Russian Choir" and under this name they toured all the European capitals, meeting with great success everywhere they went.

Later two of the brothers emigrated to America, while Pierre and Vladimir settled in Brussels, where they opened a restaurant and cabaret, the "Thousand And One Nights" which is well known among the numerous lovers of Russian singing who live in Brussels.

Pierre sings the more romantic songs while Vladimir has a more serious voice with extremely fine tone.

Sania Poustylnikoff also left Russia after the Revolution, while he was still a young man.

Apparently the only luggage that his parents made him take was his balalaika which he had already been playing since the age of 8.

While continuing his studies, Sania continued also to perfect his mastery of this three-stringed instrument.

He succeeded so well that his audiences were always asking how it was that such a sound could be made by so simple an instrument.

Sania has had his own orchestra for several years, and it is still on tour in various countries of Europe.

Composer, orchestrator, virtuoso—that is a thumb-nail sketch of Sania.

TZIGAN (Gypsy)

(R. Sterling) MRC Music, Inc. (BMI) 2:41

VOLGA REKA (Volga River)

(S. Poustylnikoff) MRC Music, Inc. (BMI) 6:36

PODMOSKOWNIA VETSHERA (Lily Time)

(B. Soloviev-Sodoi-M. Matousseski) MRC Music, Inc. (BMI) 3:30

TAM BUBNA ZVON (At The Sound Of The Little Bells)

(R. Sterling) MRC Music, Inc. (BMI) 2:28

DWE GUITARI (Two Guitars)

Adapted by S. Poustylnikoff, MRC Music, Inc. (BMI) 4:12

ALEKSANDRIISKIA GUSSARI (The Alexandrian Huzzars)

(R. Sterling) MRC Music, Inc. (BMI) 2:08

OTSHI TSHERNIA (Dark Eyes)

(R. Sterling) MRC Music, Inc. (BMI) 3:46

KAK SKOUTSHNO (I'm Bored)

(S. Poustylnikoff) MRC Music, Inc. (BMI) 2:49

TOLKO RAS (Only Once)

(S. Vertinsky) MRC Music, Inc. (BMI) 4:00

VARIATZII NA PESN KOŠAKA (Variations On Cossack's Song)

Adapted by S. Poustylnikoff, MRC Music, Inc. (BMI) 2:20

TOT GOROD MALENKII (Little Town)

(R. Sterling) MRC Music, Inc. (BMI) 2:58

The long-necked balalaika can truly be termed the landmark of Russian music. History is foggy as to the exact time when the balalaika made its appearance. The balalaika, with its exaggerated neck, offers a greater range of high and low, with Russian instrumentalists favoring its higher treble range which made it an outstanding and quite unforgettable solo instrument. Even when Sania Poustylnikoff is playing accompaniment to the songs of Pierre and Vladimir Svetlanoff, you'll find his background easily discernible. Equally important to authentic Russian music was the cimbalom or Hungarian dulcimer, whose closest relative today would be the modern piano. The cimbalom was a keyboardless piano. Visualize a modern piano with no top and no keyboard. The instrumentalist, playing a cimbalom, wields a pair of hammers, one end of the hammer having a soft covering, while the other end had a harder, leather covering. The soft end was used for soft passages, while the leather end increased the volume of the cimbalom. The concertina and later the accordion were not typically Russian, but showed the influence of Italian maestri, who were court favorites for centuries, being imported first by Catherine the Great to foster a national music for Russia, as nobility did not feel that the true Russian folk music, such as heard in this album, was rich enough in its musical expression.

The music of White Russia

While contemporary political leaders of the U.S.S.R. have frowned upon vestiges of the culture that was Czarist Russia, this music will never die, for Russia, long before Lenin and Trotsky, had contributed immeasurably to the international development of music. Pratsch, the musical historian of the 19th century, catalogued hundreds of Russian folksongs. In interviews with Russian classical composers who still lived and in studying the works of others who had died, he found thousands of phrases which were influenced by the centuries-old folk songs. Borodin expressed surprise upon writing *Prince Igor*, commenting: "Igor, being fundamentally a national opera, cannot interest anybody but Russians." Little did he foresee a *Kismet*, one of the 20th century's most famed popular musicals, based entirely upon the works from *Prince Igor*. Pratsch even found that Beethoven used themes from Russian folk music for the "Razumovsky" quartets. Pratsch found that the Tzugas, as the Russians called the gypsies, were the unifying influence to the varied forms of internationality music that made Russia's Czarist music. Along with Borodin, Rimsky-Korsakov, Glinka and modernists like Shostakovich and Stravinsky keep alive the fundamentals of true Russian folk music prior to the Communist takeover.

This MERCURY record is the result of the most modern recording techniques in the phonograph industry. In STEREO—The 15° cutter slant angle is utilized, the latest development in the art of disc recording. The vertical-tracking-angle between cartridge and groove greatly reduces intermodulation distortion and gives the utmost reproduction of the original sound through its dynamic depth control and reliable stylus tracking. To protect your stereo recording, play only on a phonograph with stereo reproducing cartridge according to the RIAA standards.

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Alk ty zvezdochka
Kamarinskaya

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